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"Ohne hast ober ohne rast." Goethe's maxim—Not too fast but don't stop.

"Fameo est aptimus coquus." Hunger is the best cook.

"Good wine is a good familiar creature if it be well used."

The general style of decoration of the dining-room is crimson, the green portières under their hangings of leather repeat the greens of the frieze and form a beautiful contrast with the reds and blacks of the Persian rug.

Candelabra which were originally made for the King of Bavaria, are so beautifully wrought in leaf and figure that it is astonishing that they were permitted to leave Europe. Three beautiful oak side-boards well furnished with porcelains and glass and a pair of wonderfully carved flower-holders, nearly eleven feet high, representing a satyr on a pedestal holding a pyramid of three boys, are central attractions of this magnificent shrine of good living. The wainscoting, as well as the rest of the furniture, is of the strongest oak. Near the arch that divides the dining-room from the sitting-room is seen the Hammond coat of arms, which is emblazoned beautifully.

The drawing-room is a model one. The turquoise blue ceiling, divided by Celtic bands filled with Celtic ornaments, the figures on the squares being similar but differently arranged.

The ceiling is dark; too heavy, many would say, if they had seen the place before it was finished, yet decorators cannot fail to admire it. It took the artist four months to complete it. We now come to Mrs. Hammond's room, with spangled silver ceilings and other decorations in the Renaissance style on the walls and doors. It is a cheerful, fresh apartment and not too nicely arranged in its chromatic balances. The legends on the ceiling are:

"Anima magis est ubi amat quam ubi animat." To live is to be where one loves rather than where one breathes.

"Nisi utile est quod facimus stulta est gloria." Glory is a vain thing unless the deed that brings it is serviceable to our fellow creatures.

"Non est vivere sed valere vita." In the true sense of the word, life consists not in mere living but in exerting some influence.

"Homo fervidus et diligens ad omnia paratur." The man who is earnest and persevering is ready for anything that may happen.

A REMARKABLE WINDOW.

BOLTON JONES, the landscape painter, has more persistence than the common run of his professional brethren, for he paints winter scenes out of doors with blithesome blizzards booming about him and his fingers stiff to that degree that he can hardly apply his congealed paint with them. But one of the cold snaps of the past winter was too sharp even for him, so he

whiled away the time in the construction of a stained glass window. The result of his first attempt in this direction is admirable.

The window is a double one, small in size, and has been put into his studio, filling the place of a window in the north wall, where it strikes the visitor's eye at once by reason of its gem-like brilliancy yet harmony of color. The glass is of different thicknesses, and is mostly in small fragments put together with putty instead of lead. The figures in the center of each section of the window are painted on common white glass and represent on one panel a sea nymph, and on the

white and the thicker portions of the shells are penciled so delicately. Not until one puts his nose against them can he persuade himself that these are the familiar and unvalued scollop shells, of which bushels may be had for the asking. Wrought in with these are a number of paper-like shells, of a beautiful violet color, that Mr. Jones found in Morocco, and that have almost the brilliancy of glass in this window. It will be surprising if the artist does not find his shell windows copied over the length and breadth of the land, as he has probably neglected to patent or copyright them, and perhaps could not if he wanted to.

GLASS IN DECORATION.

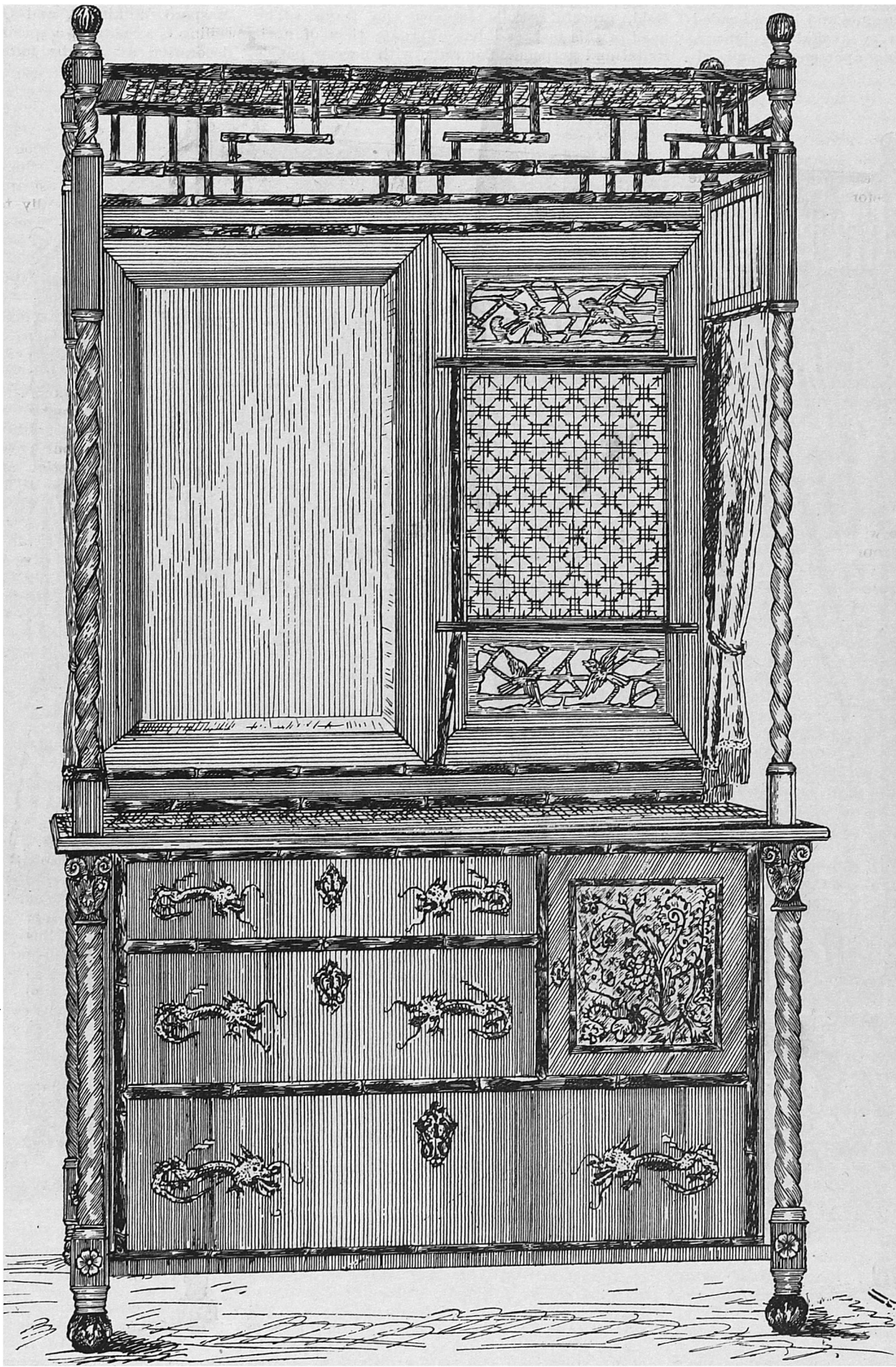
APART from stained and painted glass, the business in which grows apace, there is a manifest ascendant tendency of decorative invention in the application of this material in decoration. Lumpy ornaments and deep incisions are avoided, glasses are thin and delicately etched; enamel laid on to be cut away in the production of low relief figures exhibits the most delicate coating.

The small faceted pendants now used for ornamenting candelabra and other articles are justified by their purpose, which is for the refraction rather than the transmission of light, and if massive glass dishes are mounted on metal these appear with involuted folds, suggesting the ease and completeness in shaping the vitrified substance, and are re-deemed, if necessary, from the all but invisible gray of imperfect translucency either by being diamond cut or by delicate opal, pink, and other tints, which change with each reflection of real or artificial rays, suggesting luminous vapor fed by burning oxides rather than actual substance.

It is the delight of our manufacturers to supply fairy-like creations of this material, as in slender stems artfully supporting each other, and in soft colored threads sheathed in white. A special and particular service to which glass now contributes, admirably suits the fanciful Renaissance style. This is in embedding in metal, wood or marble, plain and colored glass, semi-transparent or opaque, of any color or tone of color, in rounded, beveled and other forms, in which artifi-

cial stones are made to assume, as the porphyry, jasper or agate, costly marbles, pebbles, etc. In elegant fire screens, the inner frames of which consist of bands of wrought iron, mosaic glass filling the interspaces, are at times caught up with rich effect in the convolutions of the metal. The varieties now produced in shades of glass or semi-vitrifications have given an important impulse to mosaic art, the tesserae being produced of all styles and sizes, with surface dulled or polished.

In the very best of the old mosaics the difficulties of shading were imperfectly overcome, whereas this is met by pure glass in any shade, or what may be regarded as the middle term between glass and porcelain.



DRESSING CASE, JAPANESE DESIGN, DESIGNED AND MANUFACTURED BY BRADSTREET, THURBER & CO.

other Merlin, the magician, going forth with dog and staff. Inserted about these figures are ribbons of glass, on which are painted in old characters and in the original tongue verses of an ancient Breton ballad bearing reference to Merlin and the nymph. The bottoms of round bottles form excellent bulls' eyes.

But the remarkable feature of this window is the employment of sea shells in place of glass in the borders. At first sight these shells are taken for paintings, but as you approach the window they more resemble photographs of shells on glass strengthened and tinted with color. At still shorter range they might be taken for moldings of porcelain, the light striking through them is so